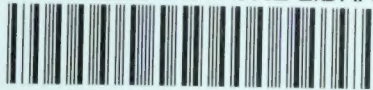


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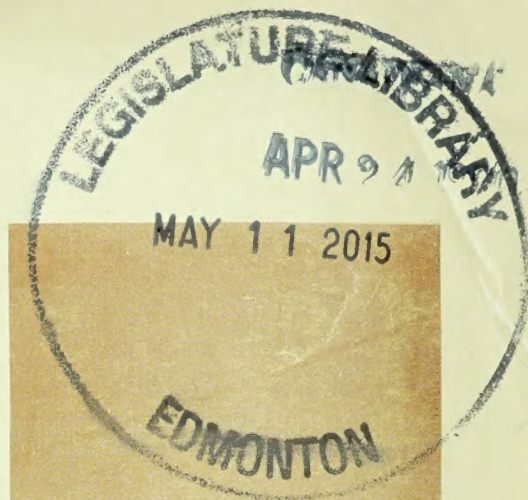


THE CULTURAL ACTIVITIES **NEWS** LETTER

Vol.7 No.4

Edmonton

December, 1956



The audience every actor loves.
See page 5.

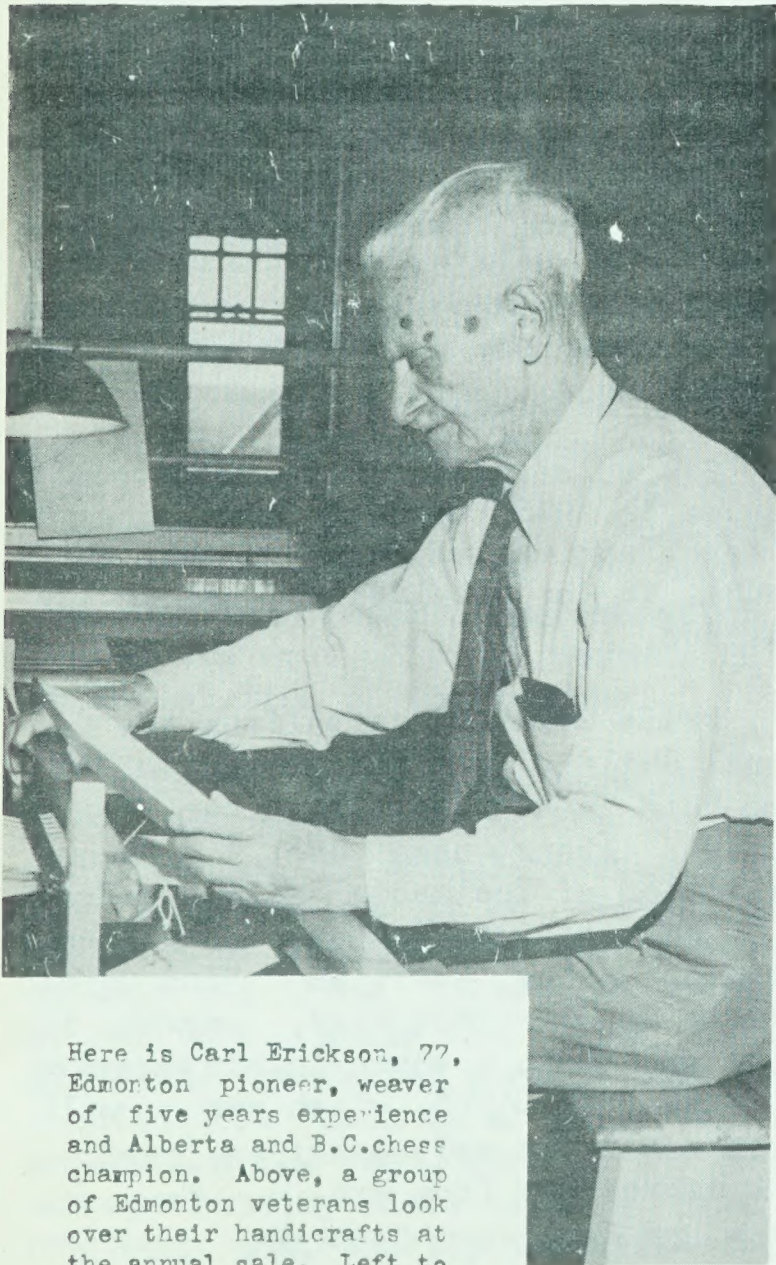
CHRISTMAS

and

ALBERTA CRAFTSMEN

by

Frances G. Archibald



Here is Carl Erickson, 77, Edmonton pioneer, weaver of five years experience and Alberta and B.C. chess champion. Above, a group of Edmonton veterans look over their handicrafts at the annual sale. Left to right: M. Holdsworth, Robert Menake and Charles Foster. (Alberta Government photo.)



With Christmas approaching, it is always the high point in the season for sales in crafts. An opportunity for reaching the "thin market" has been greatly increased for many craftsmen.

In Portland, Maine, at the Museum of Art, they feature a Christmas sale of crafts, which includes an exhibiton of crafts for Christmas gifts. The purpose is to encourage the purchase of original works of arts and crafts as gifts.

(Continued on page 2)



**ERIC J. HOLMGREN IS APPOINTED
GOVERNMENT LIBRARY SUPERVISOR**

Eric J. Holmgren, librarian and information officer, Defence Research Board at Valcartier, P.Q. is the new supervisor of Libraries for the Government of Alberta.

Born at Kalso, B.C., Mr. Holmgren received his elementary and high school education at Nelson, B.C. and graduated with the Bachelor of Arts degree, with majors in History and English, from the University of British Columbia in 1947. After completing a teacher training course, and spending some time teaching, he undertook graduate work in anthropology toward a degree of Master of Arts at the University of Toronto. He graduated from that university in 1953 on completion of a Bachelor of Library Science course.

He has been associated with the Fisheries Research Board as librarian at the Pacific Fisheries Experimental Station at Vancouver; librarian at the University of Cambridge Engineering Laboratory at Cambridge, England; and Librarian and information officer with the Defence Research Board.

He was awarded the B.C. Library Association Bursary in 1952 and has published articles in the British scientific periodical, "Nature".

Mr. Holmgren will begin his duties with the Cultural Activities Branch of the Department of Economic Affairs at the beginning of the year.

CHRISTMAS CRAFTS

(Continued from page 1)

Handicraft Guild

In November and December there are in Edmonton three important exhibitions and sales of crafts sponsored by the Edmonton Rehabilitation Centre.

On November 9 and 10 in convocation Hall, Edmonton, the Canadian Handicraft Guild, Edmonton branch, launched a drive for a building fund, to establish a handicraft headquarters, at which craft classes may be taught and Alberta crafts sold.

Since the Guild started handicraft classes in 1948, students have gone out to teach and assist in a number of groups, in the city and throughout the province.

Prize winning crafts from the National Guild's 50th Anniversary Exhibition held in Montreal this year, were on view. Among these were: a famous collection of Icelandic dolls by Mrs. E. K. Magusson, of Hnause, Manitoba; a leather album, entitled "The Quiet North"; an abstract bird, carved in white mahogany; a woven inlaid tapestry entitled "Sea Life", which was well worth seeing; a wall panel in needlework embroidery from Mrs. A. Tamosaitiene, of Kingston, Ontario. On the

(Continued on page 20)

THE MYSTERY PLAY: ANCESTOR OF MODERN THEATRE

by

J. T. McCreath

As we approach the winter season, which is the high point of the theatre year, and as Christmas nears, the most important date of the Christian year, it is interesting to note that, after the fall of Rome, it was in the churches of Medieval Europe where drama received its rebirth and started its unbroken journey to its present high estate among the secular arts.



The drama as a living art form went completely under at the break-up of the Roman world. The process of natural decay was accelerated by the hostility of Christianity which denied the theatre and by the indifference of barbarism which had never imagined it.

To the men of the Middle Ages, however, peasants or burghers, monks or nobles, the idea of spectacle had a constant attraction and there persisted a deep-rooted mimetic instinct.

Resurrection drama

The dramatic tendencies in Christian worship declared themselves at an early period. At least from the 4th century, the central and most solemn rite of the worship was the Mass, the essentially dramatic commemoration of one of the most critical moments in the spiritual life of the Founder.

One of the oldest examples of a drama becoming part of the Christian practice was the annual re-enactment of the resurrection in an adaptation of the form of dialogue of the interview between the three Maries and the angel at the tomb. While the third nocturne at Matins on Easter morning was being chanted, one monk in a white vestment approached the sepulchre in the church and sat quietly there with a palm in his hand, and, shortly thereafter, three other monks approached the sepulchre bearing incense. The monk seated at

the tomb pretended to behold the three approaching and in "dulcet voice to medium pitch" sang the Quem Quaeratis?. This ancient Christian drama sequence has become known as the Quem quaeratis?.

At first more importance was placed on the Easter story than the Christmas story, in terms of drama. But in time, "The Twelve Days" of the Christmas season, became no less important than Easter itself in the liturgical drama. Indeed a similar sketch to the Quem quaeratis? was adopted for the Christmas story. The crib covered by a curtain was made ready behind the altar and in it was placed the image of the Virgin. After the Te Deum, five vicars, representing the shepherds, approached the great west door of the choir, a boy dressed as an angel perched "in excelsis", sang them the good tidings, and monks and others took up the "Gloria Excelsis". The shepherds sang a hymn, approaching

(Continued on page 15)

CANADIAN MUSIC JOURNAL MAKES ITS BOW TO PUBLIC

LEISURE has received the first copy of the new CANADIAN MUSIC JOURNAL, organ (no pun intended) of the Canadian Music Council

A first issue of 96 pages testifies to the courage and confidence of the editorial board and that of the editor, Godfrey B. Payzant at Mount Allison University, Sackville, New Brunswick, to say nothing of the industry expended to assure the quality of the contents.

Some indication of this quality may be gathered from the names of the contributors: Sir Ernest MacMillan, an article on the Council of which he is president; Dr. Percy A. Scholes, a feature on "Johnson's Two Musical Friends, Burney and Hawkins"; a thesis by Glenn Gould startlingly titled "The Dodecaphonist's Dilemma" which the philologically inclined will guess has something to do with the twelve-tone school of thought.

Harry Adaskin, of the University of Saskatchewan, contributes a paper on Music and the University and Helmut Kallman on Musical Periodicals in Canada, covering a hundred years of musical journalism.

Under the general heading Perspectives, various contributors bring shorter features; discussions, for example, of the second Stratford season by Howard Brown and the Montreal Festivals by Rudolf M. Kestler and news items from representative Canadian centres.

Half a dozen well known authorities, including Albertans' old friends, Keith Bissell, formerly of Edmonton, and Cyril Mossop of Calgary, discuss school music in the next six pages. It was at this point that I found (it is simply a personal reaction) that the typographical layout began to be rather formidable.

Thirty-nine pages "set solid" eight point unbroken by so much as a sub-head, let alone a picture (which Confucious said was worth ten thousand words) suggests dull reading -- which it is not by any means if the reader's eyes can stand the strain.

Music and Books

But this is a digression. The contents of those thirty-nine other pages are of tremendous interest to musicians. There is a short article on New Canadian Piano Music by Chester Duncan, and this is followed by reviews of new music and new books of and about music not only for the pianoforte but also vocal music, choral music, organ, orchestral, band, secular, sacred, and liturgical.

There is a helpful section on New Records and one on New Books -- scholarly reviews by musically erudite reviewers.

Here in this first issue of The Canadian Music Journal many of the best musical minds in Canada have come together and many others are no doubt already scheduled for the next number which will appear in the spring of 1957. Even a preliminary reading of the first issue left this reviewer with the impression that here is as good a magazine for the serious music student (the student of serious music, that is) as we shall find anywhere at all. The preliminary notices expressed the hope that the Journal would ultimately appear monthly; it is "a consummation devoutly to be wished" by which the as yet rather meagre literature of Canadian music will be greatly enriched. -- A.C.B.

Mrs. Elsie Biddell is the 1956-57 president and director of the Chinook Theatre Guild of Lethbridge. Other officers -- secretary, Kaye Watson; treasurer, W. Ede; business manager, Ward Ingoldsby; promotion and publicity manager, W. Dowson; costumes and properties June Dowson, Audrey Baines, Connie Ingoldsby and Phyl Ellerbeck; sets committee, Fred Weller and Bessie McCaully.



And the villain still pursues her. Here (right) is a candid shot of two young galleryites watching with bated breath a climactic scene as Baby Bear, true to the U.S. Marines tradition arrives just as Grizzly is about to devour Goldilocks. Photo (upper) by Ranson and (lower) by T. Yamamoto.

AUDIENCE IDENTIFICATION IS CHARACTERISTIC OF YOUNG THEATRE GOERS

by

Betty Reid

If your theatre were known to children as the Bear House would you be flattered? Edmonton's Theatre for Children, oddly enough is highly complimented to have Victoria Composite Auditorium known by that name, for it is an affectionate tribute to the Christmas presentation of "The Three Bears."

New to Canada

Theatre for Children is something relatively new to Canada, and gratifies

every child's desire for color, music, magic and adventure, in a captivating way which is also very healthful for the child. Edmonton's thriving offspring of the Junior Hospital League and the Edmonton Recreation Commission is about to open its sixth new show in two years.

The first production of Edmonton's new Theatre for Children was "The Wizard of Oz", presented in October, 1954, and dedicated to Elizabeth Sterling Haynes, "through whose inspiration this project came about". It was scheduled for six performances, in Victoria Composite Auditorium, which is centrally located in

Edmonton, running two performances, at 10:30 a.m. and 2 p.m. for three Saturdays. However, it proved so popular that a seventh performance was necessary. The attendance for the seven performances topped the 5,000 mark.

Greatly encouraged, theatre for Children proceeded with "Simple Simon", and during Easter, 1955, played six performances. This production re-opened in the fall, with an additional four performances.

The first two productions had been cast by the Recreation Commission, but the Junior Leaguers decided to take an active part in the Christmas show. This was to be the delightful "Three Bears", the familiar story with some interesting innovations, including a vengeful grizzly cub, whose mother had been shot by a human. The members of the League, and spouses, has so much fun taking part that the Christmas production this year will also be enacted by them.

Eight Easter Performances

"The Elves and the Shoemaker" played eight performances during the Easter week of 1956, and the third season opened, this past October, with Aladdin and his Wonderful Lamp". Next on the schedule is "Little Red Riding Hood", the Leaguers' contribution to the Christmas season.

Theatre for Children is not, as often supposed, a group of performing children, but rather a theatre where adults and young actors bring to life plays written specially for children, about the things in which children are interested - clowns, kings, elves, bears, heroes, and so on. Adult rather than child performers are used, to make possible a high standard of character-

ization, understanding and skill. Also, the physical demands of playing to child audiences are such that, for child actors, the strain would be exhausting. Only when the play demands them, or sufficient mature actors are unavailable, are younger actors used. It must be understood that Theatre for Children is not a scaled-down conception of theatre, but full, vigorous, demanding theatre, for all concerned, posing a challenge to dramatist, director, designer, and performers. Stanislavski said, "Acting for children must be the same as for adults, only better". Theatre for Children on this continent is experiencing an upsurge because of its vital young audience.

Edmonton's new Theatre for Children is the joint effort of the Edmonton Recreation Commission and the 1955 Mayfair Community Service Award-winning Edmonton Junior Hospital League. On the part of the Junior Hospital League, Theatre for Children is not a money-making project, but a direct contribution to the entertainment and educational experience of children. The League is in charge of ticket sales, audience organization, publicity, sewing costumes, arrangements and payment for the rental of the auditorium, front of the house organization, ushers, and programs - a crucial part of theatre organization.

Critical Audience

Productions are the concern of the Recreation Commission, with its drama director, Bette Anderson, as director-producer, and Detta Lange as designer. Since children are the most imaginative and critical audience in the world, intensive study goes into every production, to authenticate background detail, costume design, and stagecraft.

(Continued on page 15)

THE CULTURAL ACTIVITIES BRANCH: ITS FUNCTIONS AND OPERATIONS

(An address by Walter H. Kaasa, co-ordinator, before the Optimists' Club of Edmonton, October 11.)



Our problem in Alberta is relatively new. We are fortunate in this Province in having what is known as the "Cultural Activities Act" which was passed by the Government in 1946. Using this Act as a vehicle we are better able to develop the cultural resources of the Province. The branch itself consists of a co-ordinator, an assistant co-ordinator and supervisors of six divisions - recreation, music, handicrafts, visual arts, drama and libraries. You may be interested in what each of these divisions is doing in developing a cultural program.

Recreation is a term that is largely misunderstood by the population of Canada. To us recreation means the leisure-time activity in which the citizens of a community wish to participate. Our aim is to have citizens who participate rather than be spectators only. Thus throughout the Province we are encouraging the setting-up of recreation boards or commissions. To organize and to develop each of these recreation commissions a leader is appointed by the town council. Depending upon the type of organization they have, the community could secure a government grant up to one thousand dollars.

In the City of Red Deer the Cultural Activities branch, sponsors each summer a leadership training school, under the directorship of the supervisor of Recreation. This school does not train a student in any one specific art, but rather encourages a student to become a leader in all community activities. For example: the courses a student would take at Red Deer would be physical fitness, community singing, dramatics, handicrafts, dancing, various gymnastic sports, public speaking, etc. The pupils live in the school, and are judged by the staff for their deportment, cleanliness, and healthy mental attitude. Thus the students who go out to be leaders are healthy-minded people, with a sympathetic attitude towards all arts.

We hope that in the future all community groups finding expression in drama, music, arts, handicraft, etc., will be assisted through the recreation boards or commission. Thus there would be a better opportunity for the communities establishing community centres to house these arts. Also, if persons in the community wish to participate in music, for example, they could approach the recreation commission for organizational or financial help, then the recreation board would contact us in the Cultural Activities branch, and we would send out the Supervisor of Music to help them set up their committees and establish music in the community. The same applies to all divisions.

Craft Centres

Handicrafts within the Province have expanded to a greater extent than the other arts. We are, at the present time, providing teachers, free of charge, to the established craft centres, to teach weaving, ceramics, leather and copper, design and woodcraft. The communities are taking full advantage of this, and the only diffi-

culty is there is not enough trained personnel to meet the demand.

The supervisor of Drama, who is also acting as Supervisor of Music for the present time, works in co-operation with the Department of Extension, of the University of Alberta, in trying to foster throughout the Province not only a higher standard, but also trying to foster the need for community participation in the dramatic art. Thus he sets up, throughout various points in the Province, dramatic workshops, where various groups or individuals can come for a certain period of time and acquaint themselves with what is good dramatic technique.

The program, apart from the general administration and organization, consists of various exhibitions and productions presented to the rural communities. These take the form of an "Albertacraft" show presented yearly by the Cultural Activities branch in co-operation with the Weavers' and Potters' Guilds. This is an exhibition of the highest standard of crafts produced in the Province. Some of the articles are put on sale at that time, some are bought by the Cultural Activities branch for their permanent collection. Thus, although craft centres have no permanent outlet for their crafts as yet, this forms the beginning of exhibiting and selling their crafts.

"Maytime in Alberta"

"Maytime in Alberta" is a spring endeavor of the branch, which is organized in co-operation with the University of Alberta, and presented in certain rural areas. This year "Maytime in Alberta" will consist of the University Mixed Chorus, under the direction of Mr. R. S. Eaton, Professor of Music, at the University of Alberta; a dramatic production from the Studio Theatre of the University of Alberta, under the direction of Mr. Gordon Peacock; an exhibition of handicrafts and visual arts, and the R.C.A.F. Tactical Air Command Band.

An exhibit of art from the Western Canada Art Circuit will be sent out to as many communities as show interest. These art exhibits contain the various schools of paintings, and as great a variety of artists as possible.

Libraries

The Libraries division of the Cultural Activities branch has its own Act, because of the fact that it is a rapidly expanding program, and will, no doubt in time become a branch of its own.

The Library Act encourages the development, through government grants, of a regional library system. This means that one large centre acts as the parent library to a number of smaller libraries. In this way the regular library is in a position to receive a book grant, up to the sum of Five Hundred Dollars, and also an establishment grant of one dollar per capita and annual grants of 35 cents per capita but not exceeding a total of \$5,000 in the case of a city having a population of less than 40,000, or \$10,000 in case of a city having a population of forty thousand or more.

Continued on page 13



Picture shows the newly organized Folksingers, an enthusiastic Edmonton group who are devoted to research and performance of folk music from all sources. Inset is George Lindsay, director. Left to right in the group are: rear — George Ryga, Merle Schnell, Vernon Ray, Eddy Wong and George Lindsay. Centre, Joan Wallsten, May Hallett, Front, Allen Merenick, Gertrude Thompson, Olivia Kereluke, and Willis Merenick. Two others not shown in the picture are Ann Ryga and Ernie Mardon.

EDMONTON GROUP IS DEVOTED TO RESEARCH IN FOLK MUSIC by George Ryga

To date, folk-singing in Alberta has been an isolated art. This is not to say that folk-material in songs has had no roots in our life. Quite the contrary; there is an immense wealth of folk-music throughout the province, but it has remained neglected and, because of neglect, is becoming more difficult than ever to locate and revive.

Recognizing this situation keeping in mind the colorful heritage of our province and consequently the sound basis of regional folklore, a group of us met frequently for song-fests and discussions on folk singing. From these informal sessions an understanding of the value of folk singing and the necessity of taking it back to the people began to grow.

So in July of last summer, we organized the Edmonton Folk Singers, under the direction of George Lindsay. At first we had a core of five people around which other singers were recruited. Due to errors in methods of work, our first month showed little progress. A few new voices came into the group but left because of waning interest.

Sincerity The Test

First, it is not necessary to be a developed singer to be a good folk-singer. Folk-singing is so much a matter of the heart that it matters little how loud or soft the singer sings--a sincere interpretation makes up for technical inadequacies.

Secondly, folk singers in a group must know each other well and share that spontaneous enthusiasm which is so gratifying to their listeners.

Thirdly, folk-singing is a serious undertaking which demands constant work and research. Folk songs passed on to our times have come through many loving hands, with consequent improvement. In singing them to other people, we assume responsibility for contributing to that process, as other singers will do in time to come.

Recognizing these factors, a new enthusiastic spirit began to mark our work. Quickly our membership trebled and is still growing at a fast rate until we are now faced with the question of whether or not to split into two separate groups.

Many Lands Many Tongues

We also had to take into account the characteristics of our population and endeavor to employ those characteristics in our singing. Our singers, in the main, have command of more than one language and so have access to the music of nations brought into our country. Notable among our singers is Eddie Wong, a Chinese-Canadian, with a wealth of Chinese folk-music from Canton. Listening to Eddie sing the beautifully melodic "Shepherd's Song" or songs of China's rivers, our group was fascinated. And since we who knew Eddie were entranced by the songs Eddie sang, what would be the response of Alberta's countryside audiences who up to now have been unaware of this type of music? So we began learning from Eddie and his contribution to the Folk Singers became distinctive.

The same influence played upon our growing selection of songs when we selected the Ukrainian folk-song "It Is Time to Depart Homeward". Vern, another member of our group introduced us to several

Jewish folk-songs--among them the well-known hora "Tzena, Tzena" and the moving chant "Zem Gali Gali".

This still doesn't answer the main problem--what of the songs whose origin is here in Alberta? And the problem cannot be answered today or tomorrow. We shall have to go throughout the province in search of all the folklore we can lay our hands upon. In our own way we shall have to assist in building new songs, for there is much to sing about today----if people can be made to sing. That is where the success of our hoped-for coming tours throughout Alberta will be best gauged. For if we sing the folk-songs we love and invite people to participate in our concerts, certainly someone will sing us one we haven't yet heard----and that is precisely the purpose of our existence as a folk-singing group. We cannot stop at just entertaining audiences--we must gain the response of people everywhere, a response which will answer to the hunger of every folk-singer for new, virile and authentic songs which reflect the thoughts, moods, loneliness and triumphs of a young people in a large, sweeping countryside.

In this way we hope to contribute the revival and growth of folk-singing in Alberta, to contribute to the musical story of our people.

LETTERS TO THE EDITOR

APPRECIATION

Editor, LEISURE.

We enjoy this cultural magazine very, very much and have saved them all since it was just a thin sheet. Its growth and improvement show that Alberta people are also growing in interest of the arts and crafts. Thanks again.

MRS. R.E. BARRETT
Red Deer.

THE PLACE OF PUBLICITY IN THE PUBLIC LIBRARY

By Annie A. Iarbalistier

Publicity, or the lack of it, could well be the foundation on which the success or failure of many a small community library is based. It is the getting in touch with the public that is all important, be that public a few hundred people or a few thousand. Yet this point is entirely overlooked by many a library board and the members wonder just why their number of subscribers is small and the support of their undertaking, lukewarm. They should waken to the fact that they have something to sell and to sell anything means incessant advertising of one kind or another.

Those responsible for the running of a community library have considerable competition to face. First, there are books, always on display in drug stores and restaurants. Those who belong to book clubs think they are building up their own little library. Maybe they are, but often a little home library is most valuable to the borrowers, and many a book is lost.

Points to be Stressed

A library must stress the fact that it has most of the best sellers supplied by the book clubs, and, in addition, many other books that cannot be secured by the moderate book club member without considerable expenditure, or purchased in the pocket editions.

A community library must place its wares constantly before its public. There is, usually, a local newspaper or a correspondent to a city paper that has large circulation in small towns. This correspondent is anxious and willing to receive items of local news for the out-of-town

columns. Such a news story, moreover, costs nothing save the effort of the party responsible for that portion of the library activity.

The form a news story should take is largely a matter of opinion, but "library notes" should be of interest and of frequent appearance. The writer's experience has been that it pays to put a fair number of books on the shelves at a time, to make a display, and to publish the titles and names of the authors of the books, and date and time when they will be available. Some library workers prefer to mention one or two outstanding books, with a short synopsis of their contents, taken from the jacket, and to complete the story by including the names of a few other editions. But news stories of either type, published as frequently as possible, bring new subscribers to the library and create constant interest.

There are other items of news that are important; meetings of the board, its financial position, the names of its members, its helpers - anything that keeps the library itself and its activities in community undertaking.

Good publicity, therefore, is all important, but there is another angle to this question and one that should not be forgotten. How often one hears the remark, as regards a small community library, "I don't bother joining any more, because there is never anything new; the books, apparently, circulate before they ever reach the shelves". Handling of books offers temptation, but those in charge should bear in mind the fact that their work is one of trust. The books are bought for the public as speedily as possible. They are paid for with public funds. They are not bought

for the special benefit of a few; then, in due course, to be put on the library shelves.

Bad publicity perhaps is worse than none.

Newspaper publicity is not the only source of advertising. Stores are always willing to put up little notices, giving the hours and days of library openings. Lists of new books, most assuredly, should be tacked up in the library itself.

Lastly, again reverting to newspaper stories, the inexperienced writer should always remember that a short news story, with meat in it, is much more valuable than many fulsome words. The news must contain facts and not be padded.

LANGUAGE INSTRUCTION FOR ADULT LEARNERS

"Start Talking" is the title of a pamphlet issued by The Canadian Association for Adult Education which came into being as a result of the growing interest in learning at least one other language. Eleanor Graham, author of the pamphlet, claims that the new language can be learned orally and conversationally without the drudgery of learning the written language. Courses include French, Dutch, Greek, Italian, Spanish and Japanese, particulars of which can be had from the Association at 113 St. George street, Toronto 5, price 25 cents.

Other of the Association's recent publications are Adult Education in the Canadian University by J.R. Kidd, (unbound \$2.50, bound \$3.50); Program Guide Supplement (a directory of free and inexpensive publications), 25 cents; Putting Words to Work, 50 cents or 35 cents for 10 or more copies.

CHRISTMAS CAROLS: PAST AND PRESENT

by A.C. Ballantine

Although the Carol is popularly associated with the Nativity it is actually a musical form -- perhaps more properly a literary form -- which was once popular at various seasons of the year; at Christmas, in Spring, in autumn, at Epiphany, Lent, Easter all of the liturgical seasons and many of the Saints' and other holydays.

But it seems to have been the Nativity and the Incarnation that gave birth to the earliest carols both in the Church and almost simultaneously in the hall, the cottage and the tavern. The wassail and the Boar's head type, still popular in this day and age, were many of them convivial and bacchanalian although the Church has admitted some of the more restrained -- "God Rest You Merry", for example -- at least into its extraliturgical observance. In passing it might be observed that the tune of "God Rest You" was used, with altered words, as a political campaign song in the 18th and 19th centuries. The famous Coventry Carol was extracted from a 16th Century pageant.

But if the Christmas revellers borrowed some of their carols from the Church, the Church did not hesitate to borrow from the revellers. A notable example is the well known drinking song incorporated into "The Beggar's Opera" which the Church adopted before restoring it to the revellers -- or did the revellers repossess it by force? -- and the organist of S. Mary Magdalene, Toronto (Dr. Healy Willan), reconverted it into a Nativity anthem.

Perhaps no type of vocal music before the tunesmiths of tinpan alley ap-

(Continued on page 14)

CULTURAL ACTIVITIES (Continued from page 8)

In some sections of Alberta there is no regional library set-up. These small centres establish what is known as a community library. If the community wishes to have a library they set up a library board and apply to the Minister. Thus if their organization is approved according to the Act they are also in a position to receive an annual book grant up to \$300.

Grants and scholarships are given by the Government, last year the appropriation for grants being \$103,400 and scholarships \$7,100.

Cultural Consciousness

The people of Alberta are no longer "homesteaders", spending all their time earning a living. They are becoming culturally conscious, and as their cultural wants increase the Cultural Activities branch will be in a better position to grant their needs.

It will take many hours to acquaint the people of Alberta with the fact that The Cultural Activities Branch does exist, and what this branch can do for them in assisting them with their cultural program.

CRITICS HAVE WARM PRAISE FOR AUTHOR OF CANADIAN TV DRAMA

Arthur Hailey, author of "Flight Into Danger" which created something of a sensation when shown on TV during the autumn months, has a considerable circle of friends in Alberta, for he was stationed in this province while he was training with the Royal Air Force under the British Empire training scheme. A friendly and likable fellow he could not help making friends wherever he went.

And he liked Canada and Canadians well enough that after the war he came back to stay, and settled in Toronto. A fluent writer he found ready employment variously in the editorial and advertising fields, but "Flight Into Danger" was his first venture into the TV field.

His play was eagerly taken up by the CBC and met with such a response that it was repeated, but by that time the American rights had also been acquired by the NBC and later the movie rights were purchased by a Hollywood studio for \$21,000 plus five percent of the profits. But that's not all. Mr. Hailey had to go to Hollywood during rehearsal for six weeks at \$1,000 a week. And that's not all either. The four TV showings in Canada, the United Kingdom and the United States put \$5,500 into his pocket and he has since then two more TV scripts for CBC.

Judging by the critics' comments in British newspapers and periodicals "Flight Into Danger" was no less of a smash hit (perhaps even more) on that side of the Atlantic than on this, and they are as unstinting in their praise of the production and the acting as of the authorship.

CHRISTMAS CAROLS (Continued from page 12)

peared on the scene has undergone such strange vicissitudes as the Christmas carol. In England Cromwell and his puritans, whose nonconformist conscience abhorred the Virgin and Child motif, dealt with the Yuletide carol as ruthlessly as his Roundheads applied axe and hammer to the priceless treasures of the Church. Later the Reformation only partly repaired the damage.

Early Examples

Many of our so-called carols are merely anglicized versions of Latin or German originals whose sense has been lost in rather too "free" translation. But the earliest authentic examples include such as the Anglo-Norman "Seignors ore entendez" and "Orientis Partibus" first heard in the 13th century at Sens and Beauvais. The latter is now preserved in the hymn tune "Soldiers who are Christ's below". In a few instances joyful Christmas hymns or carols have been decorated with crepe hangings as in the case of the fine rollicking old German carol, "Freuet euch ihr Christen alle" with its glad "Alleluias", to which the editors of the Canadian Anglican hymn book accorded a place, as "Forty Days and Forty Nights", among the Lenten dirges. Neale and Helmore went to the other extreme when they jazzed up the solemn chorale, "In Dulci Jubilo", to make it fit the words of "Good Christian Men Rejoice".

Danger of Extermination

After all these centuries it may be difficult to realize there was ever a time when the Christmas carol was in danger -- apart from Cromwell's iconoclasm -- of being silenced for ever. But in 1823, about the very time when

the Oxford Movement was restoring the still suffering English Church, one William Hone in Ancient Mysteries Described predicted that in a few years the Christmas carol would be heard no more. He might have been a true prophet but for the great Latin scholar, Rev. J.M. Neale, into whose hands there fell fortuitously a copy of a Swedish collection of Piae Cantiones (1852).

"CITIES OF CANADA" PROVIDES THEME FOR ONE-ACT DRAMA COMPETITION

After a two-night stand in which each cast presented an original one-act play, the oscar was awarded to Raymond LDS third ward in the Taylor Stake road show. Members of the ward were authors of the play, "Vancouver, A City of Canada", which was directed by Mrs. William Hague. Adjudicators were Elodia Christensen and Shirley W. King.

Raymond second ward carried off the oscar for music, Welling ward for speech, Raymond fourth and first for dancing.

The plays entered were parts of a Cities of Canada series. Other awards, (certificates) were presented to Raymond second ward, "Winnipeg", and Raymond fourth for "Calgary"---these were awards for superior merit. Certificates for excellence went to Welling for "Aklavik" and Raymond first ward for "Montreal". Stirling and Magrath first and second wards were accorded "very good" status for their dramas on Toronto and Newfoundland.

CEMETERY DEMAND RISES AS POPULATION GROWS

-- Within Our Borders

Under those circumstances it isn't what we would have expected

THE MYSTERY PLAY

(Continued from page 3)

the crib and here they were met with the Quem quaeratis? by two priests. Another hymn, during which the shepherds adored, followed. And so the drama ended. The Christmas dramatization, although by no means extinct even today, never achieved the vogue of the Easter ritual and indeed, it was in many places overshadowed and absorbed by rivals. In Germany for instance, the crib became the centre, less for liturgical drama than for carols and dances.

Drama and Liturgy

Several other little religious dramas were enacted involving other Biblical characters and many of these were at first enacted at the Christmas season and all during the Middle Ages it was at the Christmas and Easter seasons that the spontaneous growth of drama out of liturgy took place.

By the 14th Century the plays had begun to come out of the churches into the courtyards and the market-places, and as the number of plays increased and more actors were needed than the ecclesiastical bodies could provide, gradually the laity and the guilds took over the control and finances of the plays. As this happened, there was an increased broadening of their human as distinct from their religious aspect.

But the story of the miracle plays performed by the various guilds of the towns is another fascinating tale and must wait until another time.

Boys and girls, 12 to 17 years, are being trained in acting by a junior group of The Buskins at Coste House,

By the 14th Century the theatre had identified itself as something apart from the church, and an art form which was to receive its greatest playwright a little over a century later, had begun.

AUDIENCE IDENTIFICATION

(Continued from page 6)

The Drama Division of the recreation Commission operates a Theatre Workshop, and this group has become producing unit of Theatre for Children. The Workshop is a training program in acting, speech and movement, where actors may learn and improve skills and approach to theatre. A stagecraft section gives opportunities for learning backstage skills. This year, a puppetry section has been added, and the Workshop total enrollement is 67, with an age range of 12 to 60.

What is it like, to play to children? "Actors love it," says Bette Anderson. "There are no barriers of stage to the young audience which identifies itself with a production mirroring something within its own experience. Children today are spectators, more than participants. Movies, radio, comics provide entertainment, but do not so capture imagination that children become one with the production, as they do in theatre. The very nature of live theatre demands participation".

Certainly children are not polite about a performance, and no allowances are made for mistakes or weaknesses. If the children wiggle restlessly, the play requires corrective measures. The wiggle test, however, is not to be confused with the robust enthusiasm of a young audience.

(Continued on page 18)



Here are members of the Alberta track and field team leaving Calgary for Hamilton, Ontario, where they took part in the Olympic trials.

Chosen to represent Canada at the Olympic games in Melbourne New South Wales, were Doug Kyle of Calgary who won the 5,000 and 10,000 metre races and Dorothy Kozak, also of Calgary, who broke the Canadian record for the running broad jump with a jump of $18'6\frac{1}{2}"$. (Kyle later broke the 10,000 metre record for North America.)

Other Albertans who will carry Canada's colors in Australia this month are: Bill Patrick, Calgary, diving; Walter Kozak and Ralph Hozak, Edmonton, boxing, and Don MacIntosh, Edmonton, basketball.

In the above picture, from top to bottom; Lyle Garbe, Calgary; Doug Kyle, Calgary; H. McLachlan, Edmonton (coach); Lionel Whitman, Red Deer; Jerry Ramsay, Stettler; Pat Power, Calgary; Annabelle Murray, Okotoks; Dorothy Kozak, Calgary; Gordon Dickson, Calgary; Ben Brooks, Cardston. Two of these, Doug Kyle and Dorothy Kozak won places on the Olympic team.

WHAT? AGAIN?

Government legislation to set up the much-discussed Canada Council will be introduced at the next session of parliament, federal authorities said Thursday.

Canadian Press Ottawa correspondence.

EDMONTON ART MUSEUM

M.W. MacDonald has been re-elected president of the Edmonton Art Museum and John U. Rule vice-president. Others elected are Dr. K.A.C. Clark, second vice-president; J.G. Dale, secretary; Dr. B. L. Robinson, treasurer.

FIVE ARE AWARDED MUSIC SCHOLARSHIPS

Five young Alberta music students whose musicianship has already won them acclaim here and abroad were awarded Alberta government scholarships during the past year. They are:

GERALDINE BERLE MASON, Edmonton, gave an impressive pianoforte recital in Convocation Hall last October, just before her return to London, England, where she was due to give another recital at Wigmore Hall. She has studied at London, Paris and (on a French government scholarship) at Cannes. She is the daughter of Mr. and Mrs. Leslie L. Mason, 11708 University Avenue, Edmonton.



Geraldine Mason

ELFANOR LILLIAN KERR, Millet, daughter of Mr. and Mrs. Kenneth Kerr, Sr., is another promising young pianist who has been well received by a number of Alberta audiences from time to time, including musical festivals at which she has taken high standing. With the assistance of her scholarship she now proceeds to the Royal Conservatory of Music in Toronto, to study with Pierre Sauvarin.



E. L. Kerr

MARY LOU DAWES, Midnapore, pupil of several successful Alberta teachers in piano as well as violin, has more recently been a pupil of Bruno Seidelhofer at Vienna, to whom she now returns to continue her pianoforte studies. She has already been heard from concert platforms all across Canada as well as in a number of cities of the United States.



Mary Lou Dawes years violin study in her hometown Edmonton, Miss Thachuk went to the Peabody Conservatory of Music at Baltimore, Md., and Johns Hopkins University for advanced studies. Now in her fourth year and having appeared in the recital which is part of the requirements for the Bachelor of Music degree, and after having served as concert master of the Conservatory orchestra, she enters the final stage of her degree studies and approaches her professional debut.



D. A. Thachuk

SYLVIA MARILYN WEBB is presently studying at the Paris Conservatoire and last year supplemented these studies with a summer session at the Salzburg Mozarteum. Marilyn is well known also to Edmonton concert goers before whom she has appeared on a number of occasions. She is the daughter of Mrs. H. Webb, 11440-78 Avenue, Edmonton, and the late Mr. Webb.

Through the Cultural Activities branch of the Department of Economic Affairs the Government makes also an annual grant to the Western Music Board, administered by the Music committee of the University of Alberta. This year this grant of \$1,000 was distributed in the form of scholarships among ten music students. They were:

Averil Briggs, Lois Dean, Darlene Ball, Edmonton; Emma Jungen Drumheller; Helen Guerin, Joan Taylor, Calgary; Peter Walker, Lethbridge; Joyce Nelson, Lacombe. Also to Miss Webb and Miss Dawes in addition to the departmental scholarships.

LIBRARY SCHOLARSHIPS ARE AWARDED

Ruth Eleanor Lien, Canrose, and Aileen Marilyn Hartwig, Edmonton, have been awarded scholarships toward library studies by the Department of Economic Affairs on the recommendation of the Alberta Library Board.



Ruth Lien

Miss Lien, who graduated in Arts this year at the University of Alberta is now pursuing her studies at the Library School of McGill University, Montreal.

Miss Hartwig graduated in Arts, majoring in Music, and she aspires after graduating from the library school at the University of Washington to take up music librarianship. She is the holder of professional diplomas in music from both Toronto and Alberta universities.



"The Gold Curtain", writes the London correspondent of TRADE AND COMMERCE (Winnipeg) "intervenes with fatal results for British interest in Canada. We have no Canadian film industry to

familiarize the British public with the features of Canadian life as is done for the U.S.A. by Hollywood." But isn't there the National Film Board?

AUDIENCE IDENTIFICATION (Continued from page 15)

For an adult, every Theatre for Children production has two simultaneous performances - the actors on stage, and the children in the audience. As the play progresses, and

the children are lost in its story, it's a unique experience to see their entranced faces, as the fairy folk and witches brew their spells; to listen to their shrieks and screams as the villain ensnares the hero - momentarily; to watch their solemn, intent concern for the heroine, and her unsolved problems. Here the children become personally acquainted with their heroes, in presentations they can fully grasp. Their acceptance of Theatre for Children is wholehearted and lasting - and sometimes amusing. One of the Theatre's favorite after-the-show comments, from last Christmas' production of "The Three Bears", come from an earnest young man who confided to his mother, "The three bears were actors - but they had a REAL grizzly!"

In 1939 . . . a swimming pool was erected.

Calgary Alberta

Erected? Or excavated?

CINDERELLA DREAM COMES TRUE
FOR PUPIL AT EDMONTON REHAB

By L. Alison Lamb

She had never seen the mountains. She had never expected to have an opportunity to study the weaver's craft at the Banff School of Fine Arts. But Margaret Cherier, a pupil at the Edmonton Rehabilitation Centre, was awarded a scholarship in pattern weaving and now she is assistant to the weaving instructor (Mrs. Zaprawa) at the centre with hopes of becoming an instructor herself.

Margaret had sleeping sickness which left her with a neuro-muscular disability. She has worked at the Centre since its humble beginning in a dingy basement room. A willing and faithful student, it was not long before she graduated from place mats to towels to aprons to suit lengths.

The Edmonton Rehabilitation Society had office space in a basement when a craft centre was set up through the co-operation of the Cultural Activities Branch. Weaving instruction was given in the afternoons, and the leather class had evening sessions.

The determination of those who came to learn a craft brought them a feeling of achievement and progress, not to mention the few pennies that were added to their pension, which was their only income. Both of the teachers supplied by the Cultural Activities Branch for the first six weeks stayed on with their classes as they felt a great challenge was presented to them in their class a new way of life.

After six months of having to hold classes during the day and evening due



to lack of space, the society had the opportunity of moving into the old Immigration Hall on 101 Street, where extra looms were set up, more leather equipment purchased, and classes in copper tooling and sewing were added, and the Rehabilitation Centre was able to provide for up to 37 handicaps at one time.

Good Fortune

The pleasures and sorrows of one member is the concern of all at the Centre, and they all rejoiced when Margaret had such good fortune in the opportunity to take specialized training. There could not have been a person attending the Banff School who derived as much benefit. She acquired a great deal of knowledge of weaving, including the weaving of tartans. Her health improved, and Margaret has found her lot much happier. It is not only Margaret who has gained through this experience. Some of her glory has rubbed off on to the other members of the class, and each thinks, "Perhaps some day I will have the same opportunity."

CHRISTMAS CRAFTS (Continued from page 2)

main floor, at tables and counters, were offered for sale crafts from Alberta and across Canada, including handwoven rugs, stoles, materials, and a variety of various crafts.

Veterans Arts and Crafts Division

Organized in 1946 by the Canadian Red Cross Society, the Arts and Crafts Division in the Department of Veterans' Affairs Across Canada, offers a Diversional Therapy program to disabled and handicapped veterans.

At Government House, Edmonton, the Veterans in the upper age groups, discover a new world of interest in crafts. The aptitude of each patient is carefully charted and instruction supplied in manual arts and crafts, to maintain or create a positive mental attitude and condition. Wherever, possible individual specialization is stressed.

The experience has been that weaving is well suited to geriatric patients. Two patients are totally blind, one weaves on a floor loom, the other makes pieced belts. Other crafts taught include leather work, rug making, felt and fur toys, woodwork and knitting.

Materials are issued free for the first project when learning a new craft, and in the case of patients whose mental or physical condition precludes them from making saleable articles. Otherwise patients pay for materials.

A clientele has been established for casual orders and articles made to order. In November of each year Government House holds a tea and sale of their work. Although many persons will miss this sale, it is not too late to con-

tact the patients and buy their articles for gifts.

Edmonton Rehabilitation Society Craft Centre

In #8 Mercantile Building, Edmonton, one will find an unique craft set up by the Department of Economic Affairs, Cultural Activities branch.

This is a group of handicapped persons who thoroughly enjoy their weaving and leather classes, not only from a craftsman's viewpoint, but also as a means of supplementing their livelihood.

You may see a person badly crippled with arthritis, diligently weaving on a loom, and if you should get a glimpse of his face, you will marvel at the happy expression.

These classes have been of much benefit to the whole individual. They have therapeutic value as well as being a moral builder. These courses are not considered as diversional craft, but rather by a means for a person to be at least partially self-supporting. Members work slowly, due to physical handicap, and take longer to progress to the same level than those whose handicap does not affect their motivations to any great extent. The instructors are picked for kindness and patience, necessary for this type of teaching, and who must stress a members, ability and not his disability.

All readers and friends are urged to attend their Christmas sale on December 10 at the Hudson's Bay Co., Edmonton, and persons near Calgary to get in touch with the Rehabilitation Centre

there for these centres have crafts to sell all year round.

